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"THE VILLAGE IN WINTER"
By EDWARD W. REDFIELD

Courtesy Carnegie Institute Department of Fine Arts



"HILDA AND MAGGIE"
By G. SPENCER WATSON

Courtesy, Carnegie Institute Department of Fine Arts

Annual Exhibition Carnegie Institute

By Special Correspondent

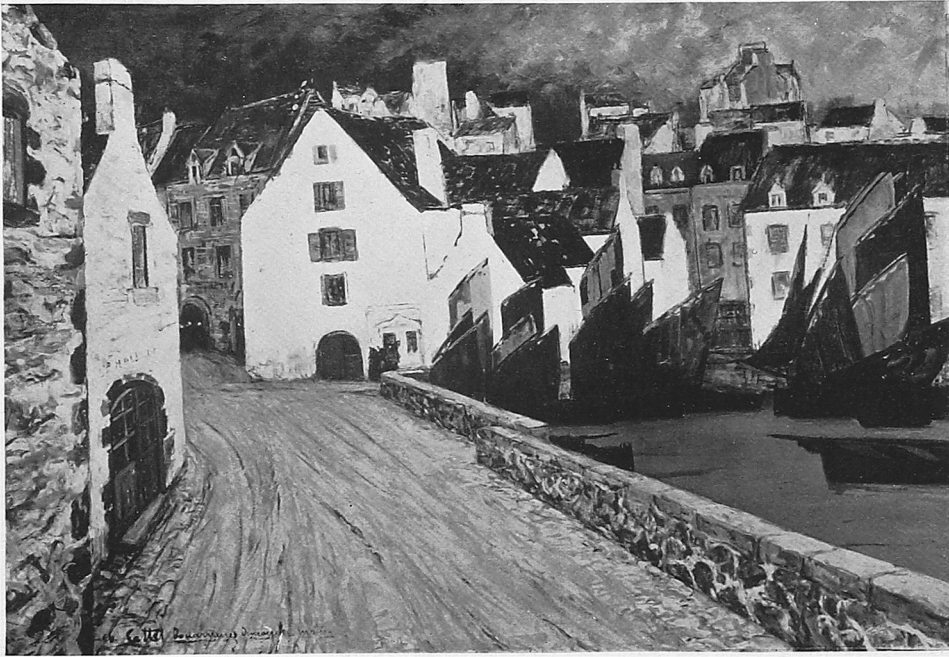
THE annual international art exhibition at Pittsburgh is one of the events in the art world that is eagerly anticipated every season by patrons of art from every part of United States. The eighteenth annual international exhibition, comprising three hundred forty-three paintings, which is now in progress, promises to be quite as successful as previous exhibitions. As usual the paintings are all by contemporary artists with the exception of several men

who have died within the last year. This year there are four deceased artists represented in the exhibition, they are: Sir Alfred East, Albert Neuhuys, Gaston La Touche, and Jacques Ruch, Sir Alfred East is represented by two paintings in his characteristic, dignified manner. Albert Neuhuys' painting, "Bread and Butter," is a Dutch genre in his familiar style. The two paintings by Gaston La Touche are permeated with the golden charm that one



"THE STRING QUARTETTE"
By RICHARD JACK

Courtesy Carnegie Institute Department of Fine Arts



"PORT OF DOUARNENEZ, BRITTANY" Courtesy Carnegie Institute Department of Fine Arts
BY CHARLES COTTET

finds in all his works, but the subjects are not quite so fanciful as some of his other paintings.

The entrance gallery of the exhibition is hung with twenty-seven paintings by Paul Dougherty. A great deal has been written about Mr. Dougherty's force, truth, and vigor, and one feels on entering this room that the group contained in it sets the official seal on all that has been said. This is not the first time that Mr. Dougherty's ability has been recognized in Pittsburgh, as a silver medal was awarded him in 1912 for his painting "*A Freshening Gale*."

Edward Redfield was awarded the gold medal and a cash prize of \$1,500 for his painting entitled "*The Village in Winter*." Mr. Redfield's position in the American world of art has long been assured; a master of technique, he presents American scenes in a way peculiarly American.

Mr. Richard Jack, an English artist, well known for his Royal Academy contributions, was awarded the silver medal and

\$1,000 for his painting, "*A String Quartette*." The atmosphere in the painting is well established and a unity of mood is prevalent. It is interesting to note that both of these paintings were purchased during the first week of the exhibition.

George Bellows, who was awarded the bronze medal and \$500, for "*Cliff Dwellers*," like Redfield arouses the admiration of the initiated by his technique; moreover, he frequently causes the smug to feel conscious of the brutal facts of life; thus is Mr. Bellows, perhaps unintentionally, a worker for social betterment. Erich Kips gives us a breadth of vision in his painting, "*To Wander, to Wander*," which was awarded an honorable mention. All detail is suppressed and one is gripped by the elemental feeling of power and freedom.

Miss Hilda Fearon and Miss Beatrice How, both English artists, received honorable mentions. Miss Fearon in "*Silver and Green*" impresses one with her competence, and a sort of British vigor noticeable also



"THE CLIFF DWELLERS"
By GEORGE BELLOWES

Courtesy Carnegie Institute Department of Fine Arts

in the work of Laura Knight. Miss How, who has long lived in France seems to have absorbed some of the Gallic temperament; for there is a subtle quality about her painting "*Woman and Child*" that rather baffles one for the exact literal expression.

Mr. Will Ashton and Mr. G. Spencer Watson, also English artists, received the same distinction. Although, Mr. Ashton's painting is a landscape, *On the Seine*, while Mr. Watson's painting is a figure subject, *Hilda and Maggie*, there is much akin in the way they are rendered; for both artists

have worked deliberately and carefully, achieving good canvases.

Mr. Charles Rosen, the only American to receive an honorable mention, is represented by two paintings. The honor painting, "*Icebound Coast*," is a clear-colored, realistic picture of a bit of the Maine coast in winter.

Other winter scenes are ably depicted by Gardner Symons, Schofield, Bruce Crane, Wendt, Grabach, Young, Carlson, Meundel, Birge Harrison, Newton, Wagner, Dudley, Kroll, Jonas Lie, Alexander Bower, George

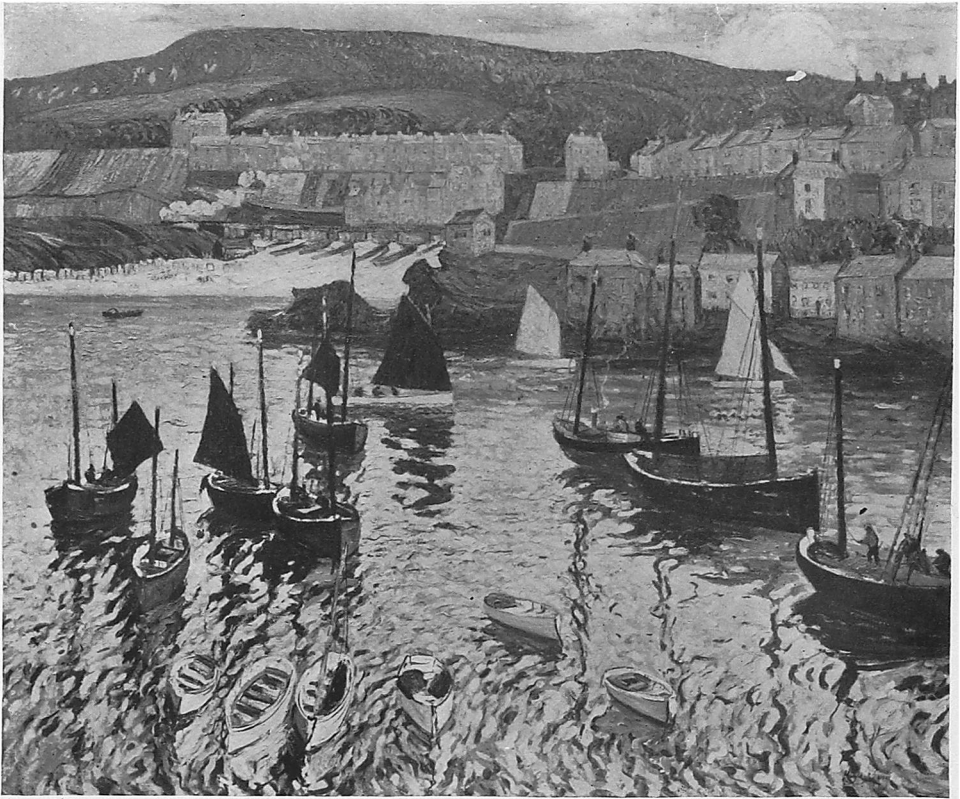


"PORTRAITS OF THE FAMILY OF AMAN-JEAN" Courtesy Carnegie Institute Department of Fine Arts
By EDMOND AMAN-JEAN

Sotter, and Fjaestad. It is interesting to note that most of these artists are Americans, a fact which presupposes a monotonous collection of familiar landscapes. This, however, is not the case; for each artist has imbued his canvas with his own personality, hence there is both variety in subjects and individuality in handling.

There are many interesting portraits this year. Gari Melchers, Orpen, and Heinrich Knirr are represented by self-portraits. Mr. Melcher's portrait, "*In the Studio*," represents Mr. Hugo Reisinger as well. Mr. Orpen's portrait has attracted considerable attention. The very real figure of Mr.

Orpen is painted against an orange background upon which are superimposed neo-impressionistic figures. Mr. A. Chevallier Taylor has a portrait of the artist, Sir Edward Poyntor; Robert Vonnoh has one of the sculptor, Daniel French; Monsieur Prinnet, a portrait entitled "*The Author*"; and Mr. Louis Betts, one of William Owen Goodman, Esq. All these paintings are as diverse in handling as the varied professions of their subjects; and like the landscapes are individual in expression. Olga de Boznanska and Fechin, although distinctly unlike, have the common undercurrent of psychological feeling paramount in their work.



"HARBOR—ST. IVES, CORNWALL"
By HAYLEY-LEVER

Courtesy Carnegie Institute Department of Fine Arts

William Chase, Robert Henri, and T. Austen Brown have painted three interesting small boys entitled "*Master Roland*," "*Thomas in His Red Coat*," and "*John*," respectively. Mr. Alexander and Miss Beaux are both represented by paintings of American girls. Miss Beaux's painting, "*After the Meeting*," is characterized by a spontaneity, delightful in its optimism. Mr. Alexander's painting, "*Her Birthday*," has a charm of color and feeling that one always finds in his work. Other notable portraits have been painted by Birley, Hacker, Blanche, Nicholson, Jean McLane, Haggin, Marion Pooke, Nordell, Fiske, Crisp, Emily N. Hatch, Steichen, and Victor Hecht. It is to be regretted that more of the portraits can not receive special mention; but there are so many good ones that space only per-

mitted of this brief resumé.

Paintings by impressionists are numerous in this exhibition. The pioneers as well as the younger men in the movement are represented. Claude Monet has two paintings, one of the water lily pictures and the other entitled "*Hay Stack: Sunset*." Both are beautiful in color. The two paintings by Mary Cassat are not very recent, but are characteristic child subjects. Aman-Jean is represented by a distinguished portrait group, rhythmic in line and reposeful in feeling. Henri Martin has two paintings, "*Under the Pergola in Summer*" and "*The Village of Labastide*," both are good examples of his skillful and scientific technique. Le Sidaner is represented by a beautiful "*Moonlight*." Frieseke entertains with a gay ballet girl, "*Before Her Appearance*"; and

Ochtman charms with a lyrical note in "*The Brook in Spring*."

Cottet, Hayley Lever, Hambuchen, Martinez-Cubells y Ruiz, Griffin, Lindner, Willy Sluiter, Vand der Weyden, and Hellwag depict ports, far away from the gray monotony of inland Pittsburgh, in a manner that commands admiration.

Three of the members of the jury this year—Davis, Lathrop, and Garber—have landscapes of distinctive charm. The interesting paintings of foreign landscapes are many; among them may be mentioned those of Fred Milner, Lee, O'Lynch, Forbes, Pietzsch, Kaiser, Morrice, Roy Brown, Hughes, Stanton, Dauchez, Anna T. Lang, B. Eastlake Leader, Sir Ernest Waterlow, Arnesby Brown, Lamorna Birch, Benno Becker, Clarenbach, Vollmann, Fanner, Ravlin, Cohen, Junghanns, Maufra, Stree-ton, and Dill.

Pittsburgh is well represented in the exhibition this year. Mr. Gorson and Mr. Sparks have pictured the local mills at night. Mrs. Hailman's painting is a souvenir of a trip to the West Indies. Mr. Demmler's painting is a figure subject, a portrait of a young girl seated, in profile, her head crowned by a black hat which gives the painting its title. Mr. Clyde

Mitchell, who lives in Scotland part of the time, is represented by a Scotch subject. Mr. C. J. Taylor has a landscape of Sandy Creek, very refined in handling and fine in feeling. Mr. Sotter is represented by two paintings; one a winter landscape, "*A Hill Road*," which has already been purchased for a notable private collection and the other is similar in subject to those of Mr. Gorson and Mr. Sparks. Mr. Seyffert, Mr. Hildebrand, and Mr. Blumenschein, although not now resident in Pittsburgh, are included in this group, because of the local pride that is felt in their success.

This year the benefit of the international exhibition will probably not be confined to the Pittsburgh people and those to whom it is possible to make a special journey to Pittsburgh; for officials of the American Federation of Arts in arranging with Director Beatty to organize a circulating group of paintings from the exhibition. In the event that the custom formalities are satisfactorily adjusted, the art galleries in Worcester, Chicago, Buffalo, St. Louis, and Detroit will exhibit a collection of some fifty paintings selected from the present exhibition. This plan will be of benefit to many thousands of people in the United States who are interested in contemporary art.

